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# Choral Procession

(Finale from "The Song of Man")

5-W2976

Four Part Mixed Voices  
S.A.T.B.

GILBERT PURCELL

RICHARD KOUNTZ

Marziale M.M. ♩ = 126

RECIT.

With a song on his lips, \_\_\_\_\_

\_\_\_\_\_ and a song in his heart, \_\_\_\_\_ has

Orchestra accompaniment available

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*f* man been go - ing, *mp* Or that

*a piacere* *f* *p* *mp* *p*  
 song be a song of joy — or sor-row, of joy — or

*voce* *f* *p* *mp*

Allegro M. M. ♩ = 152

sor-row —

And



Moderato M.M. ♩ = 84  
broadly-not too fast

all that man is, or ev-er may be, is born of the song that he

broadly-not too fast

holds in his heart. And on-ly so long as he shall voice the

meno mosso rit. molto piu rit.

song that is with-in him, shall man go on-ward.

meno mosso rit. molto piu rit.

SOLO M.M. ♩ = 100  
a tempo

ff

Song of man! guid-ing him on a-head In-to a fu-ture free from

ff a tempo



fear, \_\_\_\_\_ Song of man! might-y and firm of tread, Ring-ing a -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two sharps (F# and C#). The vocal line begins with a whole note rest, followed by a series of eighth notes with accents and triplets. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand, with some triplets.

cross the wide world far and near, \_\_\_\_\_ Song of man! song of the

The second system continues the vocal line and piano accompaniment. The vocal line has a whole note rest followed by eighth notes with accents and triplets. The piano accompaniment continues with eighth notes and quarter notes, including triplets.

hon-or'd dead, Song of the strong heart brave and true, \_\_\_\_\_

The third system shows the vocal line and piano accompaniment. The vocal line has a whole note rest followed by eighth notes with accents and triplets. The piano accompaniment continues with eighth notes and quarter notes, including triplets.

Ne'er may thy call be still'd, But sound-ed ev-er a - new. \_\_\_\_\_

*rit.* *accel*

The fourth system concludes the piece. The vocal line has a whole note rest followed by eighth notes with accents and triplets. The piano accompaniment includes triplets and ends with a double bar line. Performance markings include *rit.* and *accel* in both staves.



TENOR M.M. ♩ = 112

*pp a tempo*

Through un-num-ber-ed years Man has been march-ing with a

*pp a tempo*

TENOR I

*pp a tempo*

Through un-num-ber-ed years Man has been march-ing with a

TENOR II

*pp a tempo*

BASS I (Baritone)

*pp a tempo*

Through un-num-ber-ed years Man has been march-ing with a

BASS II

*pp a tempo*

BASSO OBBLIGATO (May be omitted)

March-ing, march-ing, march-ing, march-ing, march-ing, march-ing,

*pp a tempo*

OPTIONAL FOUR PART MALE CHORUS

song, In smiles and in tears, All through a - ges

song, In smiles and in tears, All through a - ges

song, In smiles and in tears, All through a - ges

march-ing, march-ing, march-ing, march-ing, march-ing, march-ing, march-ing, march-ing,



*mp*  
long, Plod-ding on from ev-'ry grim de-feat,

*mp*  
long, Plod-ding on from ev-'ry grim de-feat,

*mp*  
long, Plod-ding on from ev-'ry grim de-feat,

march-ing, march-ing on!  
*mp*

*mf*  
Turn-ing back from ev-'ry vain re-treat, As from dark-ness of

*mf*  
Turn-ing back from ev-'ry vain re-treat, As from dark-ness of

*mf*  
Turn-ing back from ev-'ry vain re-treat, As from dark-ness of

*mf* on! March-ing, march-ing,



night, Forth in - to light!

night, Forth in - to light!

night, Forth in - to light!

march-ing, march-ing forth in - to light!

SOPRANO

Mourn-ful sounds may muf-ple the ech-ong beat Of the myr-iad

ALTO

Mourn-ful sounds may muf-ple the ech-ong beat Of the myr-iad

TENOR

Mourn-ful sounds may muf-ple the ech-ong beat Of the myr-iad

BASS

Mourn-ful sounds may muf-ple the ech-ong beat Of the myr-iad



The musical score is arranged in four systems. Each system contains vocal staves (Soprano and Alto) and piano accompaniment (Right and Left Hand). The first system is in G major and 3/8 time, with lyrics: "mil-lions of march-ing feet, All un - heed - ing man moves a-long his". The second system continues the lyrics: "mil-lions of march-ing feet, All un - heed - ing man moves a-long his". The third system changes to B-flat major and 3/8 time, with lyrics: "way, Naught may hin - der, noth-ing his step may stay,". The fourth system continues the lyrics: "way, Naught may hin - der, noth-ing his step may stay,". The fifth system is in B-flat major and 3/8 time, with lyrics: "Song of Man! guid-ing him on, Guid-ing him". The sixth system continues the lyrics: "Song of Man! guid-ing him on, Guid-ing him". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Performance markings include *molto*, *f*, and *fz*. Trills and triplets are used in the vocal parts.



*f* *rit.* *molto rit.*  
*f* *rit.* *molto rit.*  
*f* *rit.* *molto rit.*  
*f* *rit.* *molto rit.*

Moderato maestoso molto M.M. ♩ = 96

*ff* *3* *3*  
 Ne'er, ne'er shall the sound Of thy he-ro-ic voice be  
*ff* *3* *3*  
 Ne'er, ne'er shall the sound Of thy he-ro-ic voice be  
*ff* *3* *3*



still'd, While one hope may be found Worth-y of

still'd, While one hope may be found Worth-y of

The first system of the musical score consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics: "still'd, While one hope may be found Worth-y of". The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part features a steady eighth-note accompaniment with some triplet figures.

man yet un - ful - fill'd, Forth in-to the fu-ture's

man yet un - ful - fill'd, Forth in-to the fu-ture's

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics: "man yet un - ful - fill'd, Forth in-to the fu-ture's". The bottom two staves are piano accompaniment. The piano part continues with the eighth-note accompaniment and includes some chordal textures.

dawn-ing glow, With this song up-on our lips we go,

dawn-ing glow, With this song up-on our lips we go,

The third system of the musical score consists of four staves. The top two staves are vocal parts with lyrics: "dawn-ing glow, With this song up-on our lips we go,". The bottom two staves are piano accompaniment. The piano part features a more active accompaniment with some triplet figures and a dynamic marking of *ff* (fortissimo).



*meno mosso* *allargando*

As sung since time be - gan, Sing we the Song of

*meno mosso* *allargando*

As sung since time be - gan, Sing we the Song of

*meno mosso* *allargando*

*meno mosso* *allargando*

Allegro M. M. ♩ = 126

*fff* Man!

*fff* Man!

*fff* Man!

*fff* *a tempo* *p* *sf*